THE JOURNAL OF INDIAN ART AND INDUSTRY

PRICE TWO SHILLINGS.

Vol. XI.

APRIL, 1906] [No. 94.

CONTENTS.

INDIAN CARPETS

AND

RUGS.

COLLECTOR & MAGISTRATE
17 MAY 1906
TANJORE

Illustrated by

Five Page Plates in Colours

and

Fourteen Page Plates in Monochrome.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

Published under the patronage of the Government of India.

PHOTOGRAPHED, PRINTED, AND PUBLISHED BY W. GRIGGS, ELM HOUSE, HANOVER STREET, PECKHAM, LONDON.

LONDON AGENT—BERNARD QUARITCH, 15, PICCADILLY, W

NOW READY.

Asian Carpet Designs

By W. GRIGGS

(27 years in the service of the Hon. East India Company, and Secretary of State for India).

A Crown (20 by 15 inches) Series of 150 plates, in 6 Parts, each containing 25 plates, superbly printed in colours, and enclosed in a strong ornamental Box Portfolio. Price £18 net.

In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4½ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkoppf, Esq., William Morris, Esq., and J. E. Taylor, Esq.

LONDON:
W. GRIGGS & SONS, Ltd., HANOVER STREET, PECKHAM, S.E.

NOTE.

ALTHOUGH in the long series of papers, which have been published in the *Journal of Indian Art and Industry*, numerous references have been made to Jewellery, the subject has not been treated in a continuous form. It has, therefore, been decided to devote a few special numbers to this important branch of art.

The following is a brief outline of the scheme as at present contemplated. It will be confined to ornaments used for the decoration of the persons of human beings; but it is possible that, at a later date, a paper or two may be written on the decorative adornment of such animals as elephants, horses and camels, and even of vehicles of all kinds, because Oriental people are almost as anxious to ornament the creatures and objects with which they are most intimately connected as they are to embellish their own persons. It is proposed to limit the scope of the work to the Indian Empire and to the countries in immediate political connection with its Government. It will, therefore, include the Indian Peninsula, Burmah, Tibet, Afghanistan, and Aden. The three last-named will, however, furnish few examples, though it will be useful to embrace them on historical and other grounds. It is thought that eight numbers of the Journal, having each on an average twelve full-page plates, each containing from ten to sixteen separate objects, will suffice to illustrate the different styles.

Recognizing that the value of a work of this kind depends in the largest measure on the exactness in form and colour of the reproductions, the utmost care will be taken in the preparation of the plates, in colour or monochrome, for which purpose also every specimen will be usually represented of the full size. The text will be very brief and the greater part will be prepared by Col. T. H. Hendley, C.I.E. (late Indian Medical Service), President of the Second Decennial Art Conference at Lahore, 1894, and a member of the Art Committee at the Delhi Coronation Durbar of 1903. A portion of it will accompany each part, in which it is also proposed to include a portrait of some Indian prince, or famous personage, in full dress, so as to display the state jewellery of the Province or District which he represents; or a female figure wearing the national ornaments which are characteristic of her sex.

The provisional distribution of the parts will be as follows, but the order may be changed:—

1. Introduction; Delhi as a centre of art influence under the Muhammadan sovereigns; and the United Provinces.
2. Rajputana and Central India.
3. The Punjab (including the Frontier Province); Kashmir and Afghanistan; and Northern Himalayas.
4. Bengal; Nepal; Tibet; and the Eastern Himalayas.
5. Eastern Bengal; Assam; and Burmah.
6. The Madras Presidency, including Hyderabad.
7. The Bombay Presidency; the Central Provinces; and Aden, with reference to the influence of Arabia.
8. Antique jewellery and ornaments, with reference to the history of the subject, and the origin and development of the different styles.

The ornaments worn by the peasants and aboriginal tribes will be considered, and in those cases in which the matter has not already been exhausted in the Journal, some reference will be made to the processes of manufacture and to the artists engaged in the jeweller's profession.

It may be found desirable to add to the number of parts or to alter the classification; thus, for example, it may be necessary to allot two numbers to Delhi, and only one to Bengal proper and the new Province of Eastern Bengal. The greater portion of the illustrations, it is hoped, will be reproductions of specimens which are exhibited in public collections, permission for the use of which has, in some cases, already been obtained.

The numbers will be so published as to admit of their being bound up in one volume (Vol. XII.) of the *Journal of Indian Art and Industry*, and a few sets will be prepared for those who may wish to subscribe separately for them by prepayment of sixteen shillings. The first part will be issued in July next.

W. GRIGGS.

INDIAN CARPETS AND RUGS.

By F. H. ANDREWS, Esq.

Many able writers, in recording the results of their close reading and scholarly research among the works of ancient historians, have amply satisfied us that the art of weaving is of great antiquity. Indeed, we are prepared to admit that the infancy of weaving must have belonged to the hypothetical period of the early youth of the human race. As archæology burrows year by year deeper into the graves of the past, it always reveals Man as the possessor of certain of the Arts, exhibiting frequently considerable skilfulness in execution; and shows him influenced in his designs and methods by still earlier traditions and conventions. In those favoured places where the remains of ancient civilizations have been found lying in rich strata one upon the other, as they have successively grown, flourished and sunk to decay, it has frequently been observed that the higher level of development in Art rests in the lower strata of these cumulative documents. As in the case of all the arts of civilization, we must turn to Egypt for the earliest available information on the subject of weaving; and the facts afforded us show that the art was thoroughly understood and was practised with great technical skill and fine artistic restraint, at a very early period. As time progressed, patterns became more florid, and critical examination of the woven and embroidered textiles contributed by the Copt, Saracen, Persian, Indian, Turk and Venetian indicates a general course of decadence in design, if not always in execution.

The student of Design is, from the nature of the text-books too often placed in his hands, led to regard the styles labelled severally as Egyptian, Greek, Roman, Gothic, and so on, as complete and distinct each from the other, and as self-contained as each book between its covers; and "Oriental" art as something quite apart from the rest. The influence of the East on all our Western art is not sufficiently recognised, nor is Eastern art nearly enough studied in our Schools of Design. It is an undoubted fact that practically all our woven and embroidered fabrics, from the earliest examples down to those of the present time, are more or less weak imitations and adaptations of Oriental originals. The early Italian brocades were direct copies of examples imported from the East, and in the mediæval German fabrics are replicas of old Coptic embroideries. In the most gorgeous times of mediæval Italy and Spain, the weavers seem all to have been doing their utmost to imitate Oriental fabrics without any serious attempt at originality; in fact, many of the great cities along the European coasts of the Mediterranean became centres of Oriental manufacture, with thousands of Moorish and Saracen craftsmen working in a state of absolute or semi-slavery for European masters. The perpetual conflicts between the maritime powers of southern Europe on the one side, and the Turks and Corsairs on the other, with the constant interchange of captives, was, perhaps, a greater factor in the westward advance of Eastern luxuriousness than were the trade treaties entered into from time to time while the rival forces were recovering from the pummelling each had suffered at the hands of the other.

But ages before the time of the bold Corsairs the intercourse between East and West was, though slight, sufficiently frequent for the recognition of regular trade routes by land. Strabo states, "upon the authority of Aristobolus, that it [the Oxus] was one of the largest rivers of Asia, that it was navigable, and that by it much valuable merchandise was conveyed to the Hyrcanian Sea, and thence distributed to Asia Minor, or conveyed to the Black Sea for transport to the country on its borders. So Pliny affirms that it was ascertained at the time when Pompey was carrying on hostilities in the East against Mithridates, that a journey of seven days from the frontiers of India brought the traveller to the Icarus, which flowed into the Oxus; the voyage continued along that river into the Caspian, and across it to the Cyrus, from which a journey of no more than five days carried Indian merchandise to Phasis in Pontus."[1]

The few and interesting records preserved of the journeys of European merchants and travellers show how eagerly articles of Oriental luxury were sought and what dangers and inconvenience were endured in seeking them. The Italian, Flemish and German painters, from the thirteenth century onwards, were fond of introducing pieces of Oriental tapestry into their frescoes and pictures as perhaps being at the time something rare and distinguished, besides contributing rich harmonious colour; and Lessing says that frequently the same carpets are reproduced by different Masters, which would suggest that they were carefully preserved either in public buildings or in private collections. In some of Holbein's pictures the reproductions are so carefully painted that the number of stitches may be counted and good working drawings obtained from them. Most of these examples have the geometric and rectilinear character which we associate with the Caucasian looms.

[1] "Ariana Antiqua."

The stirring and picturesque narrative of that God-fearing pirate, Juan Fernandez Pinto, shows how boldly the "Portugals" of his day (sixteenth century) roamed about the coasts of India and the Far East picking up such trifles as inadequately guarded ships, with their cargoes of cloth, ivory and spices, belonging to the Infidel; and offering up long prayers of thanksgiving to the Almighty if they got clear away with a whole skin and a valuable haul. Sir John Chardin, writing in 1691, mentions the "Regulated Company" founded in the middle of the reign of Queen Elizabeth, which had for its object the promotion of trade between England and the Levant; and among other commodities carried by its ships from Levantine ports were wool, cotton yarn, raw silk and woven. He further says, "The Hollanders also drive a great Trade at Smyrna." All their trade, however, seems to have consisted "in carrying the Armenians and their Goods into Europe and carrying 'em back again," which sufficiently indicates the commercial activity of that ever enterprising race. Incidentally, the Hollanders, in company with the French and Genoese, seem to have got into trouble on several occasions for passing enormous quantities of nickel coin as silver.

It seems, then, to have been for ages recognised that the East held all that was precious in Art; and it is this Art which has spread all over Europe, and to which, we repeat, all our textile designs are due, and it is instructive to note how the most ancient of patterns are still doing duty with designers and manufacturers throughout the world; and that, as a rule, the success of design in textiles is in inverse proportion to the deviation from the original models.

Just as India and Persia had trading routes to the West, so were there important highways stretching out to the Far East; and the peoples of Asia had considerable commercial intercourse from quite early times, despite the difficulties of travel. Dr. Bushell, in his recent work on Chinese Art, says that about the fifth century B.C. "signs of an overland traffic with India by way of Burma and Assam appeared in the South-West, started by traders of the Shu State (Szechuan Province). . . . . The next dynasty, the Han, was the first to open up regular communication with Western countries by sending Chang Ch'ien on a mission to the Yueh-ti or Indo-Scyths, whose capital was then on the banks of the Oxus." The envoy who started in B.C. 139 seems to have been rather badly treated on the journey and returned, after an absence of thirteen years, to his native place, having suffered ten years imprisonment at the hands of the Hiung-nu Turks in Eastern Turkestan. He "found bamboo staves, cloth and other goods offered for sale in Bactria which he recognised as products of Szechuan, and was told that they were brought there from Shen-tu (India).

"The Emperor Wu Ti subsequently sent friendly embassies to Sogdiana and to Parthia in the beginning of the reign of Mithridates II., and sent an army to Fergana in 102-100 B.C. which conquered the kingdom of Ta Yuan and took back" spoil. "In the far south, Kattigara (Cochin China) was annexed in B.C. 110 B.C. . . . . and a ship was despatched from that port to get a supply of the coloured glass of Kabulistan which was becoming so highly valued at the Chinese Court."[1]

In 67 A.D. a special mission was sent to India to enquire into Buddhism, and returned carrying with it two Indian monks with their Pali books and Buddhist pictures.[2]

In the reign of the Sassanian king, Sapor I. (240 A.D.), the great religious reformer Mani, who was causing some uneasiness to the Crown, was banished to China, where, to occupy his active mind, he made a close study of the Fine Arts. He seems to have been a man of great culture and a keen observer, and upon his return to his native country some years later, he exercised a strong influence over the Arts of Persia, by making widely known the knowledge he had acquired during his exile. At this brilliant period in Persian history it is recorded that artists were imported from Greece and Byzantium; while among the extraordinary embroidered and woven textiles produced by the Copts in Egypt may be found the horseman with hawk so typical of later Persian tiles, subjects from Roman mythology drawn with all the characteristics of the Roman style, floral designs springing from vases executed in a style resembling the *sozni* embroidery of Bokhara of the present day, and borders and trimmings for garments almost precisely similar to such work done in Kach and some of the more arid districts of the Punjab. The well-known *Cocus* or *Butha* or Cone so familiar in modern Kashmiri and in earlier Persian weaving, and concerning the origin of which many theories have been propounded, may be easily referred back to a somewhat more simple form in the tapestries of the first century of our era in Egypt, and doubtless much earlier. It is to the Churning of the Nations in and around Persia during the centuries between Alexander's invasion and the death of the Emperor Akbar that we must ascribe the spread of Oriental *motifs* of design over the whole of Europe and Asia; and when it is remembered that in the churning-pot were met the blood of the Greeks of Bactria, of the Romans of Margiana,[3] of the Sassanians, Mongols and Indians—all either greatly

[1] Possibly the chrysolite beads still largely exported from Afghanistan to Mecca.—F.H.A.

[2] "Chinese Art." S. W. Bushell, 1904.

[3] "The Story of Persia." S. Q. W. Benjamin.

artistic or fond of magnificent display, it is easy to understand the power of expansion given to the extending zones of cultural influence by the tremendous forces at work at the vortex, and by the irresistible attraction of the focal splendours for the circumfluent nations.

In the more recent Art of Persia and India, with which this paper has more particularly to deal, the influence of China is one of the most striking features. It is extremely difficult to determine how much each country is indebted to the other for its inspiration. Both were quick to adopt anything new and each to some extent modified and gave to foreign elements of design a native impress, and in this respect China more completely assimilated borrowed matter than did Persia. We have said that China took its conventions of Buddhist art from India, and these are maintained wherever Buddhist shrines are raised; but it is very doubtful how much more China borrowed. The fact of the adoption by China of the Indian religion connotes an admiration for India and things Indian; and this view is strengthened by the appreciative accounts of their travels written by some of the Chinese pilgrims in the fourth and seventh centuries. Dr. Stein has shewn, in the interesting account of his excavations in Eastern Turkestan, certain evidence that Chinese and Indian culture were present side by side in that wild region in the third century, and in describing some of the unique wooden documents, which formed so important a feature of his discoveries, he says: "The particular interest attaching to some petty records is well illustrated by an oblong [wooden] tablet, dated in the ninth year of King Jitroghavarshman, which relates a transaction by a certain Buddhagosha, slave of the Sramana or Buddhist monk Anandasena, concerning some household goods, pawned perhaps or taken over on mortgage. The articles are enumerated in detail and their value indicated in a currency that we may yet succeed in determining. It is curious to find that this list, besides sheep, vessels, wool-weaving appliances and some other implements, enumerates also 'Namadis.' We may well recognise here the earliest mention of the felt rugs or 'Numdahs' so familiar to Anglo-Indian use, which to this day form a special product of Khotan home industry and of which large consignments are annually exported to Ladak and Kashmir."[1] Fragments of silken fabrics, from the finest plain weaving to the most complex thick and many coloured brocades of Chinese origin, were found with the well-known cotton or woollen Indian *darri*; and interesting paintings on panels of wood and upon the walls of buildings were unearthed, which show clearly enough that, whoever the artists may have been, some at least, had an unmistakable Chinese style, while others exhibit a decided Persian manner. About 1256, "Halagu Khan, grandson of Genghis Khan, is said to have brought a hundred families of Chinese artisans and engineers to Persia; and on the other hand the earliest painted porcelain of China is decorated with panels of Arabic script pencilled in the midst of floral scrolls strongly suggestive of Persian influence."[2] On the whole, China would appear to have borrowed more from the Arts of the Western world than she gave down to the time of the Tang Dynasty. The conquest of China by Kublai Khan during the period between 1280-1367 (Yuan Dynasty) and the spread of his power West and South, seem to be largely responsible for the re-importation of art forms into Persia and Western India.

A great deal of the worsted used for Persian carpets is spun from the wool of Kirman, Khorassan, and Kurdestan sheep. This wool is peculiarly soft and lustrous and the shade varies so much, naturally, that a design could be worked out without the use of dyes. A great quantity of wool is collected in Kashmir by agents of the loom proprietors in the Panjáb. These agents collect their supplies from the small goat farmers who wander about the beautiful slopes of the Kashmir hills with their graceful herds. It is the finest of this wool—the *pashm*, soft and lustrous as silk, growing close to the skin and protected by the long and coarser wool—which is used for the beautiful soft shawls and *pashmina* for which Kashmir and the neighbourhood are famous. "The best *pashm* is said to be that produced in the semi-Chinese province of Turfán Kichar and exported *via* Yarkand to Kashmir."[3] The coarser wool is used for the cheaper rugs.

The varieties of carpets and rugs made in India are the cotton *darri*—a smooth, hard fabric, usually in two or three colours in simple stripes running from side to side, or broken into rectilinear sections or simple patterns. (This is probably the earliest form of carpet and retains its original patterns. They make most effective and cool floor coverings placed over grass matting, and in the finer qualities are very artistic). The long loop pile carpet, made in some of the more remote districts; and the pile carpets, which may be entirely of cotton, such as those produced in the Multan district; of cotton, or cotton and wool with woollen pile; of wool with silk pile and the rare ones having silk warp and fine woollen pile. These last occur occasionally among the best of the old Mogul examples.

The miscellaneous collection of carpets and rugs contained in the present and the last five parts of the *Journal of Indian Art* is gathered together from various sources and belongs to various periods; the majority, however, to the eighteenth and nineteenth centuries. All the examples illustrated are pile carpets; that is to say, the upper surface or "face" presents the ends brought together of short pieces of cotton, wool or silk yarn

[1] "Sand-Buried Ruins of Khotan." M. A. Stein. [2] "Chinese Art." [3] "The Textile Manufactures of India." J. Forbes Watson.

knotted by hand to the warp and trimmed with shears to a uniform length. The date of introduction of this method of weaving is quite uncertain. Sir George Birdwood says: "The manufacture of pile carpets was probably first introduced into India by the Saracens." He also says "a small woollen-pile carpet of the Greek period has been discovered in Egypt." I have not had the good fortune to see this example; but in Roman times a loop-pile, somewhat resembling "Turkish towelling," was commonly made, and of this a good many examples are to be found in museums. In the fifteenth century we find pile carpets in perfection of workmanship, but the writer knows of no example earlier than that, although there are certain references in the early historians, which seem to indicate this method of manufacture.

The styles of the examples here reproduced may be broadly classified as floral and geometrical, but at the same time recognising that between the extremes of each class the styles mix and overlap in endless modifications. The extreme of the floral class will be found in the earliest examples of "Mogul" carpets, variously called Indian and Persian. Of the place of origin of these one can assert nothing unreservedly, since the same class of carpet was produced in various centres. The weaver who worked in Herát one season might find himself transferred to Lahore the next. As an illustration of this, Bernier, in describing the camp of Shah Jahan during its progress from the plains to Kashmir, says: "Many are of opinion that the camp contains between three and four hundred thousand persons; some believe this estimate to be too small, while others consider it rather exaggerated. . . . All I can confidently assert is that the multitude is prodigious and almost incredible. The whole population of Dehli, the capital city, is in fact collected in the camp, because deriving its employment and maintenance from the court and army, it has no alternative but to follow them in their march or to perish from want during their absence." The lot of the craftsman in those days seems to have been an unenviable one, for the same chronicler says: "Want of genius, therefore, is not the reason why works of superior art are not exhibited in the capital. If the artists and manufacturers were encouraged, the useful and fine arts would flourish; but these unhappy men are contemned, treated with harshness, and inadequately remunerated for their labour. The rich will have every article at a cheap rate. When an *Omrah* or *Mansebdar* requires the services of an artisan, he sends to the *bazar* for him, employing force if necessary, to make the poor man work; and after the task is finished, the unfeeling lord pays, not according to the value of the labour, but agreeably to his own standard of fair remuneration; the artisan having reason to congratulate himself if the *korrah* [whip] has not been given in part payment. . . . The artists, therefore, who arrive at any eminence in their art are those only who are in the service of the king or of some powerful *Omrah*, and who work exclusively for their patron." It has been stated that the introduction of European coats of arms into otherwise typically Indian carpets is sufficient proof of their Spanish origin; but the Girdlers' carpet, reproduced in No. 89 of the *Journal of Indian Art*, and described in the introductory remarks to this series, disposes of this fallacy.

One of the earliest Mogul carpets, said to be of the sixteenth century, and in point of everything but size, perhaps the finest Persian example in England, is in the India Museum at South Kensington. The stitch is extremely fine, the colouring rich and soft, and the design, somewhat Turkish, exceedingly free and graceful. The border is a boldly drawn *madhakel* or reversing cusped meander, the spaces contained on the inner side of the curve being blue and those on the outer, red. On each blue segment is a delicate and graceful floral design into which is introduced with great skill a typical Chinese dragon of Darkness breathing unutterable ferociousness at the terrified long-tailed bird of Light, which with outspread wings is fluttering wildly. In the red segments similar unequal contests are in progress between, alternately, a leopard and a cow and a leopard and a deer, the fiercer animal having in each case made sure of the quarry by his deadly bite on the back of the neck. The field of the carpet is a magnificent red—a red found only in these early carpets, with the depth of an atmosphere—and on this are placed flowers and fruit trees—a garden wherein do roam and hunt the lion, the tiger and the leopard. In a centre cartouch are fish and water weeds; and on each side of this is a pear-shaped vase, supported by dragons upheld by lions. In eight smaller cartouches disposed symmetrically upon the field, a flying duck appears on a blue background, on which floats the Chinese cloud. So we have the complete picture, beloved of the Oriental. A beautiful garden teeming with game and surrounded by a *madhakel* battlement and furnished with a well-stocked fish pool. In the blue sky floats the wild duck, sailing among the fleecy clouds; and typified by the *roc* and dragon, the Day perpetually struggles with the Night. Someone, writing of Oriental design, has said recently, that the craftsman now uses conventional elements without regard to their meaning: but the experience of the writer, who has spent some years among the craftsmen of India, is, that they still have poetry in them and can still see in their designs the opening flowers, the gliding fish, and hear the twittering birds; and can feel that they are walking under the curling clouds that arch over the interlacing branches of the richly laden fruit trees. True, it is this feeling that is being killed by those who would push the trade in Indian carpets, and

by those others who would force upon the craftsman foreign ideals to which his artistic feelings can never respond; but it still survives and should be protected.

The Ardebil carpet has been so often and fully described that it needs only a passing mention here. Its date (1535 A.D.) is probably later than that just referred to. Its size, 34 feet 6 inches by 17 feet 6 inches, and exquisite finish of workmanship (380 knots to the square inch) make it of very great interest, but in design it is not nearly so fine as the one described. Of this general type of carpet there are several fragments in the India Museum. The prevailing colour is the soft deep red produced by a dye made from *kermes*, long since displaced by the more convenient cochineal.

Another type is the so-called Heráti kind, to which several of those in the accompanying plates belong. These, perhaps, had their origin in Herát, but have long been produced in Northern India, notably in Lahore, Delhi and Agra; and in 1863, according to Balfour, upon the carpet industry of Herát being temporarily suspended, most of the weavers emigrated to Birjand. The earliest examples are remarkable for the boldness of the curving stems and the soft, cool harmony of the colour, in which is found a good deal of a fine green and deep blue. The border consists, usually, of a broad band separated from the centre and edged on the outer side by one or two very narrow bands. On the broad band, bold and highly conventional flowers alternate with long serrated leaves carried on delicate and gracefully undulating stems. The most striking feature in all these early carpets is the appreciation for the ground and the proper restraint in the "quantity" of the pattern. There is something imperial in the great curves and bold touch of the designers, who command ample breadth while achieving extreme closeness of stitch. Their work never looks crowded, and there is always a proper proportion of border to field. To the artist and designer, one of the most striking features of these Heráti designs is the extremely skilful choice and use of outlining colours. To instance a few examples—on a deep red ground a rose pink will be outlined delicately with white; a dull yellow, with dull green or pale blue; a dull green with white and a deep indigo with dull yellow. On a dark blue ground we find light blue outlined with dull yellow; red with white; dull yellow with salmon pink, and so on. A few, a very few, modern carpets made in India after the old patterns, approach in quality the early ones; but, as a rule, the weaver of to-day is too timid and has not the large conception of his ancestors. His patterns lack repose—even in the use of the old designs he somehow misses the spirit of the early work. The pattern looks huddled and too assertive. It seems to suggest bustle and commerce—London, Paris and New York—that it belongs to a consignment for a smart firm. Or it is too geometrical in its arrangement, as in the silken pile carpets of Warangal and other places in the Deccan. Then, there is no doubt that the quality of the material used to-day is not equal to that of the past. The pressure of trade forces mixed wools into the work, and there is not time or inclination for that careful selection which was observed formerly. The processes of dyeing have been a good deal modified by Western influence, and we know how great is the evil wrought by imported dyes. The old Persian test of dropping a piece of live charcoal on to the pile to see if any traces of the injury remained after brushing away the singed top, is one we should hesitate to apply to a modern carpet.

There is a style of carpet, variously called Mogul, Persian and other names, which seems at least to have been largely produced in Khorassan in the sixteenth century and is one of the most frequent patterns to-day. The details are small, unimpressive and safe, forming a rich diaper which keeps its place on the floor and does not invite analysis. The skeleton of the design of the field is based upon the diamond or lozenge, the repeat being quite small. The most prominent feature is, usually, an elliptical eight-petalled flower with, from right and left of it, two long serrated leaves curling in opposite directions; giving something of an S shape, the flower being across the middle of the S. This feature occurs at the four corners of an oblong enclosing the lozenge, the angles of the oblong falling in the centres of the four flowers. The lozenge shape is filled with smaller flowers and leaf forms. In the centre of the carpet is usually a large lozenge-shape cartouche, obtained by giving to the ground a lighter colour in this place. The same diaper pattern continues on the cartouche, but in slightly modified colouring to suit the change of ground. In the centre of this again is a smaller lozenge shape with sides parallel to the larger, but turned into an eight-pointed figure by the addition of a concentric oblong with sides parallel to the diagonals of the lozenge and cutting well out through its borders. This eight-pointed figure recurs usually about midway between the centre cartouche and the inner borders of the ends; and corners are formed by cutting the whole central arrangement into four equal parts along its diagonals, and placing a fourth at each inner angle of the border, the centre flower being placed exactly on the angular point. This pattern has probably been more often reproduced than any other, on account of its simplicity in working and easy adaptation to any size. There are three or four examples of it among our plates. The borders vary considerably, but one often sees the Mogul *madhakel* used, and in two of the examples illustrated two borders of this description occur, separated by a border of the Cone or *Butha*. The general colouring is a fairly equal distribution

of deep red and deep blue; the other colours introduced in small quantities, but well distributed, are:—light blue, light green, dull yellow and dull white.

The diaper arrangement of small naturalistic features belongs to a very large class of carpets made by the Aryan peoples of the East. The naturalistic units become more "conventional" in appearance as the wool (and consequently the stitch of the carpet) becomes coarser; and the angularity thus acquired becomes still further pronounced at the hands of the non-Aryan. As we have said, the styles overlap so imperceptibly that one can do no more than indicate the general lines of difference. No sharp boundary divides the "Persian" from the "Indian" and "Turkoman" designs: it is a matter of gradual modification. In the case of Yarkand rugs, we find frequently a diaper "filling," and meander border, strongly reminiscent of the Khorassan pattern just described, but with a distinct flavour of its own; and other borders, clearly indicative of the Mongol. On these rugs we frequently find the Tree of Life of the Assyrians—or the Persians or the Indians—and the Swastica, with curled instead of angular members: a curious and rather unexpected modification; the Greek and the Chinese frets; the Trisula; in fact, they are often composed of odds and ends of more or less archaic symbols such as one might expect to find adhering to the sides of this part of our disused Churn. In one of the examples in our plates, the rug is divided into two equal panels, and in each is an eight-pointed figure composed of a diamond and a concentric rectangle. The Trisula is in each of the ends of the diamond. The borders are very rich and well balanced and the whole has the appearance of great antiquity. Its actual period of manufacture is the nineteenth century! The general tone of the colouring is snuff brown, but the colours used include two blues, bright red, yellow and several shades of brown-grey—possibly "natural" wools. Another of these "Yarkand" rugs illustrated is divided into three *khanas* or panels, with an angular, stepped arch at the top of each. A fine and quite Assyrian Tree of Life occupies the centre; but the side panels are less successfully filled.

The rugs of Beluchistan are essentially geometric, and are usually of the "prayer carpet" type, having a shaped *mihráb* at one end; and those of Afghanistan are very similar but of finer quality, and with occasional flower forms introduced. The pile of both of these is very short.

Southern Indian carpets and rugs appear to suffer from a want of feeling. The designs are seldom, or never, indigenous, and what is borrowed is not understood. The coloured plate from a Mirzapur carpet will explain to the initiated what is meant. These craftsmen may use the finest materials and put into their work the most minute care, yet they fail to move us. There is something about the most insignificant saddle-bag woven in the north that tells of the daily life of the maker. It seems to be part of him and his family. He bought the wool, or grew it, or otherwise acquired it; his women-folk spun it and perhaps dyed it, or he exchanged the good offices of some village dyer for some commodity brought along on his travels. Each time camp was struck this little treasure of yarn was folded up in his bed, and as regularly when camp was pitched it was unrolled, the simple loom was set up, and he or his added some more stitches to the work. Piece by piece it grew, and as it developed his delight in it increased; and when it became big enough, it joined the family circle, being probably the *ásán* of the lord and master. The pattern was not much thought about, perhaps. A richly coloured *mihráb* arching over a deep blue expanse. He had often seen such a *mihráb* in the great old cities where the masterpieces of the Mogul architects lift their glorious sky lines; indeed, he had often passed under their cusped arches to prayers. The blue is soothing and reminds him of the sky on clear nights in the valleys of the Himavat; and so on. Is it not Professor Vambéry who describes the old Turkoman woman designing the carpet with a stick in the sand outside the tent, and doling out the proper quantity of coloured yarn to the women and girls of the little encampment! It is all in the same key. The wanderer's life and imperfectly understood thoughts playing as a feeble light in his mind from the far distant past, seem to be woven into the little piece of work for those to read who can. But to read it aright you must have seen the Land and the People; and that is why factors can find buyers for the productions of European twentieth century looms (and those subsidised looms in certain parts of India and the East are little better); and why we, who have seen, know the hopelessness of trying to kindle the light in the souls of those who are steeped in the outer darkness.

ONE HUNDRED PLATES.

Suggested Arrangement in Alphabetical Order.

Afghanistan.	Jaipur.	Mirzapur.	Warangal.
Bangalore.	Lahore, Mogul.	Multan.	Yarkand.
Beluchistan.	Madras.	Vellore.	Persia.
Hyderabad.			

WOOLLEN CARPET. Jaipur.

Woollen Carpet. Jaipur.

Woollen Carpet. Jaipur.

WOOLLEN CARPET. Jaipur.

WOOLLEN CARPET. Jaipur.

WOOLLEN CARPET. Lahore.

Woollen Carpet. Lahore.

Woollen Carpet. Lahore.

Woollen Carpet. Lahore.

WOOLLEN CARPET. Lahore.

WOOLLEN CARPET. Lahore.

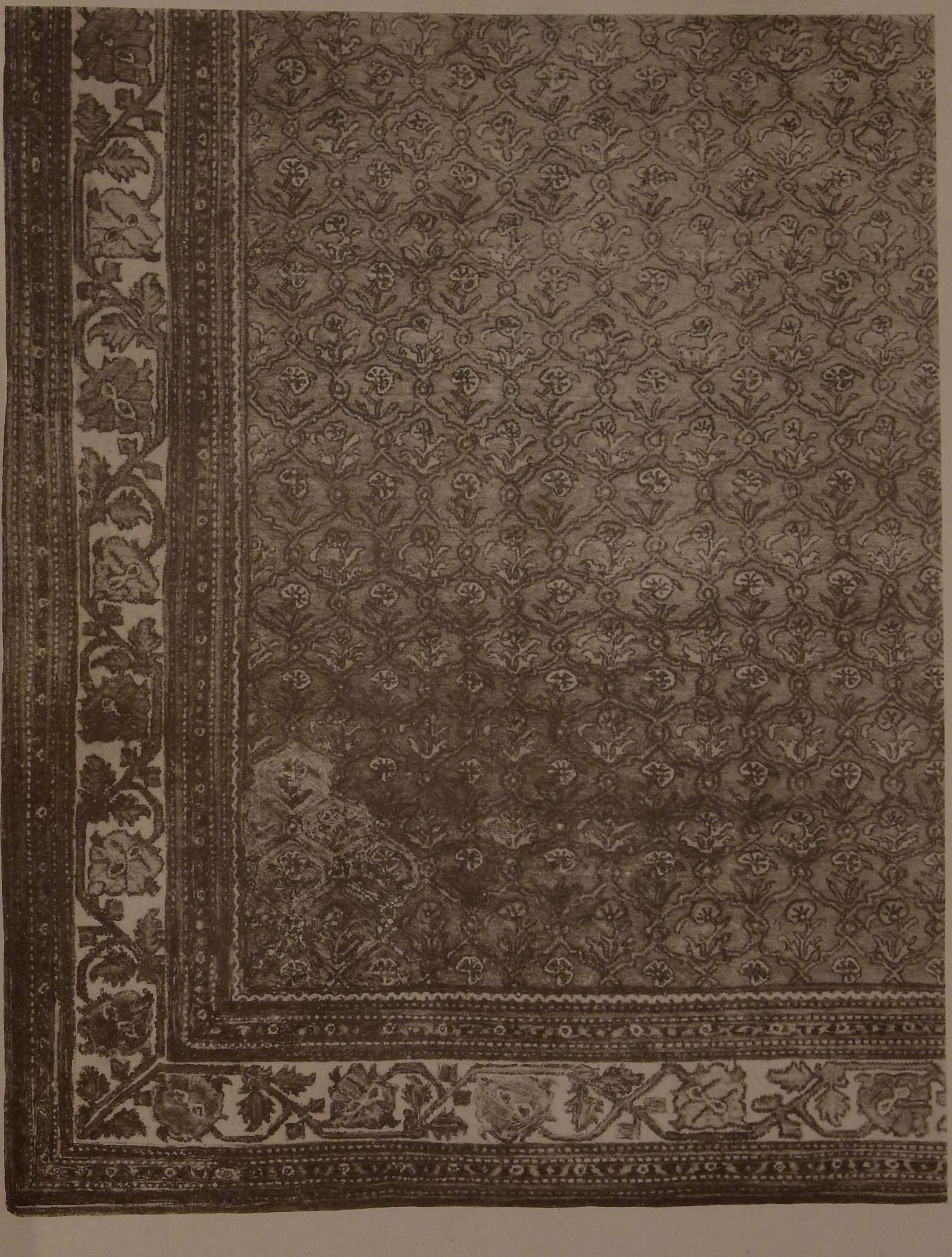
Woollen Carpet. Lahore.

WOOLLEN CARPET. Lahore.

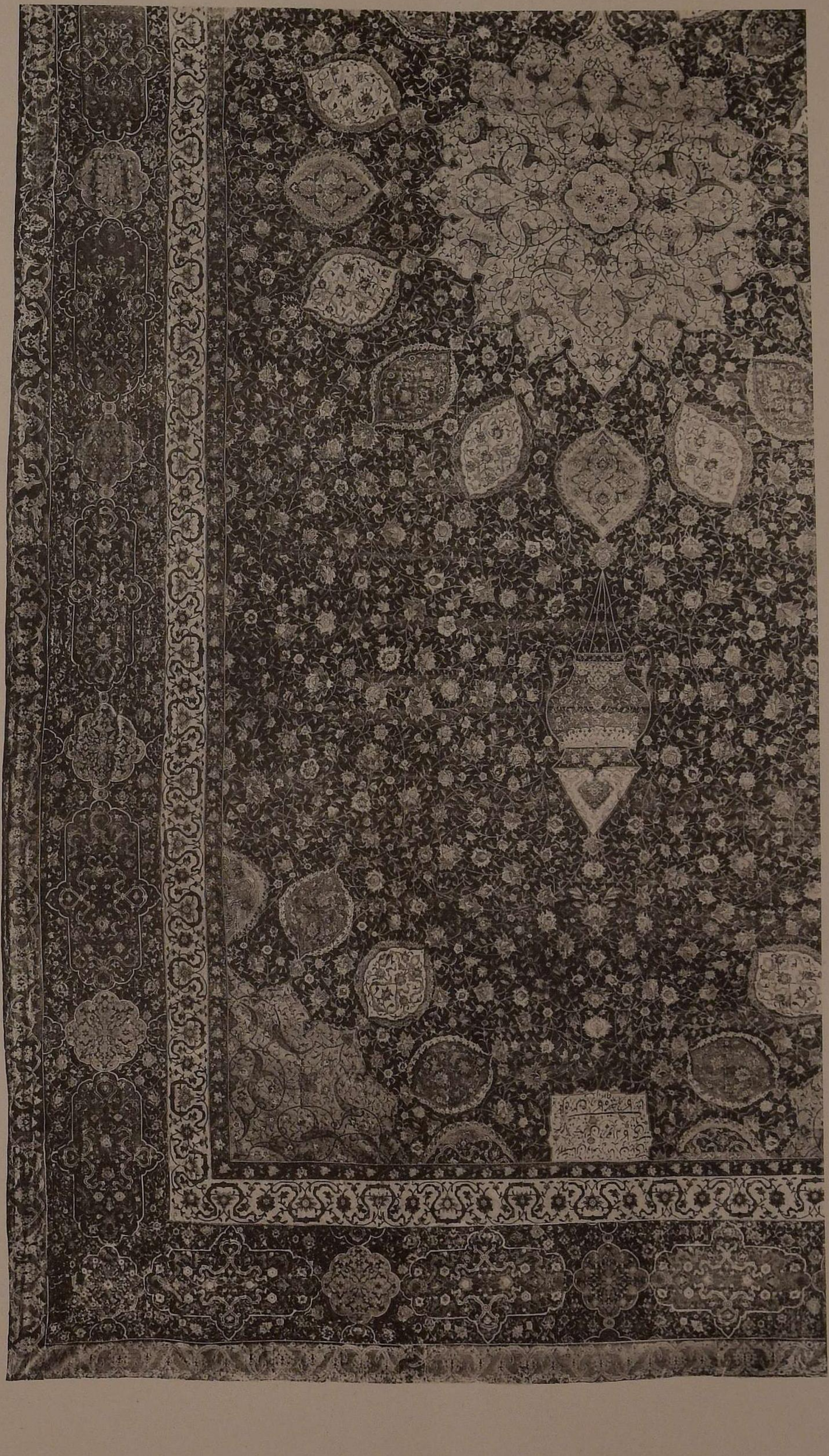
Woollen Carpet. Lahore.

Woollen Carpet. Kashmir.

Woollen Carpet. Kashmir.



WOOLLEN CARPET. Kashmir.



Woollen Carpet. Ardabil, Persia.

IN THE PRESS.

THE THIRTY-SEVEN NATS,

A Phase of Spirit-Worship prevailing in Burma.

BY

SIR RICHARD CARNAC TEMPLE, BART., C.I.E.

In this work the story of the Spirit-worship of the Burmese races is explained in all its forms and the difference between the indigenous and imported varieties is clearly shown. The extent to which each variety overlaps and influences the rest is also fully brought out. In this way, an important part of Burmese social life, explaining many of the notions and beliefs of the people, usually hidden from the European observer, is made accessible to enquirers.

An account of Burmese Spirit-worship in general, with an explanation of the influence of the Buddhist and Brahmanic beliefs introduced from India on the west, and of superstitions added by the Shans on the east, is accompanied by a relation of the more prominent ideas current among the many Wild Tribes and underlying the innumerable ceremonial customs followed by the people. All these matters are treated as leading up to the main theme of the book, which is an Account of the Thirty-Seven Nats, or universally recognised Spirits of the Burmese, who play so overwhelming a part in native belief and superstition and are, nevertheless, so little known. The whole of the Nats, corresponding roughly to the "devils" of Southern India, the godlings of Northern India, the Saints of Islam and the supernatural heroes of many parts of the world, are treated historically and legendarily in detail.

The whole work is profusely illustrated by 13 full-page coloured illustrations and 11 in black and white from unique vernacular illustrated MSS. chiefly in the possession of the author. There are, in addition, about 30 coloured head and tail pieces from a MS. collection of drawings in the India Office Library, made about 1826; about 40 type blocks from photographs of a beautiful collection of carvings in wood in the possession of the author; and various other original type blocks interspersed about the text. The illustrations, which are fully explained, afford an opportunity of grasping the religious notions of the Burmese and the condition of the art of illumination among that people never before offered to European readers.

In Imp. 4to (size of "Journal of Indian Art").

Price to Subscribers, £3 : 3 : 0 net.

LONDON:

W. GRIGGS & SONS, Ltd., Elm House, Hanover Street, Peckham, S.E.

1906.

THE JOURNAL OF INDIAN ART AND INDUSTRY. Published Quarterly. Richly illustrated with numerous plates in colour and gold, illustrative of the Arts, Architecture, Industries and Manufactures of Hindustan. Containing Papers on Indian Gold, Silver, Copper, Brass, and other Metal Art Ware; Wood and Ivory Carving; Bidri Ware, Lacquer, Enamelling, Inlaid Work; Architecture and Architectural Decoration; Pottery and Porcelain; Embroidery, Silk and Cotton Industries; Cloth Stamping and Dyeing; Bookbinding and Decoration; &c., by Sir Edward C. Buck, LL.D.; Sir Geo. M. Birdwood, C.S.I., LL.D.; J. L. Kipling, C.I.E.; E. B. Havell; Dr. James Burgess, C.I.E.; Edmund W. Smith, Archæological Survey; B. H. Baden-Powell, C.I.E.; Mrs. Rivett-Carnac; Col. J. H. Rivett-Carnac, C.I.E.; Col. Sir S. S. Jacob, C.I.E.; Brigade Surgeon Lieut.-Col. T. H. Hendley, C.I.E.; Captain C. W. Ravenshaw; Colonel Sir R. C. Temple, C.I.E.; B. A. Gupte; T. N. Mukharji; &c. Vol. I. [parts 1—16]; Vol. II. [parts 17—24]; Vol. III. [parts 25—32]; Vol. IV. [parts 33—37]; Vol. V. [parts 38—45]; Vol. VI. [parts 46—53]; Vol. VII. [parts 54—60]; Vol. VIII. [parts 61—69]; Vol. IX. [parts 70—80]; Vol. X. [parts 81-88]; Vol. XI. [parts 89-94].

CASES FOR BINDING (blocked in gold) can be supplied at 5/- each and postage.

The Journal will be sent **FREE BY BOOK POST** to any part of India or within the Postal Union, rolled solid, to those remitting 2/- for each part in advance, by

W. Griggs & Sons, Ltd., Elm House, Hanover St., Peckham, London.

EXTRACTS FROM PRESS NOTICES.

"One of the most sumptuous specimens of colour printing ever produced is the *Journal of Indian Art and Industry* (Messrs. W. Griggs and Sons, Peckham, S.E.). It consists of facsimiles of some of the most valuable volumes in the Royal Library at Windsor Castle. Among them is the Koran. Each is reproduced with its artistic eccentricities, and the whole forms a volume of rare beauty and interest."—*Echo*, London.

"The latest issue of the *Journal of Indian Art and Industry* (W. Griggs, Elm House, Hanover Street, Peckham, London) is devoted to Persian and Indian Bookbindings. The explanatory paper is written by Surgeon Lieut.-Colonel Thomas Holbein Hendley, C.I.E., who says the best specimens of bookbinding that are now made in India come from Ulwar, and are doubtless of Persian origin. There are thirteen page-plates of bindings produced with all the care for which Mr. Griggs has established his reputation. Seven of these are from "The Royal and Historical Bindings from the Royal Library, Windsor Castle"; three are from "Memorials of the Jeypore Exhibition"; and three from "Ulwar and its Art Treasures"—*English Mail.*

"Lovers of artistic bookbinding, and, indeed, art amateurs generally, have just had brought within their reach some superb illustrations of the handiwork of Persian and Indian craftsmen. No. 43 of the remarkably cheap and sumptuously-printed *Journal of Indian Art and Industry* contains no less than 13 large quarto-sized chromo-lithographic reproductions of binding and illuminations of the best Persian and Indian periods, the originals of these superb illustrations being among the most cherished examples of the Royal Library, Windsor Castle, the Jeypore Museum, and the Ulwar Art Treasures. The taste of the Persian and Indian craftsman in colour and design seems still quite unapproachable; the examples before us seem to point to ages of evolution and progressive culture to account for their consummate beauty and simplicity. Such examples of what the older civilisations have to give us should be in every art school in the kingdom. The work is printed in a luxurious style by Mr. W. Griggs, Elm House, Hanover Street, Peckham, and published under the patronage of the Indian Government. The present part is priced 2/-, an unaccountably low figure for such a repository of Oriental classicism. Had we a Grolier Club in London such work as this would create a passion among book-buyers and reform the present fashion of casing our books."—*Bayswater Chronicle.*

LONDON:

W. GRIGGS & SONS. Ltd., Elm House, Hanover Street, Peckham, S.E.